# IFAR reports

Volume 9, Number 12
December 1988

Formerly the Stolen Art Alert and Art Research News

## Two Constable Authentications
## Otterlo Theft · Theft and Armed Robbery in Philadelphia
## 10 Important Thefts Reported in 1988

*Vincent van Gogh* The Potato Eaters, 1885. *Stolen from the Kroeller- Mueller Museum in Otterlo, The Netherlands.*

*IFARreports*
incorporating *Stolen Art Alert*

**Volume 9, Number 12**
**December 1988**

*IFARreports* is published ten times a year by the International Foundation for Art Research in cooperation with the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

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# Romantic and Rustic, but not by Constable!

Two paintings with little in common except for their John Constable attribution and romantic pastoral subject were examined recently by IFAR's Authentication Service. Each one was determined not to be by Constable's hand.

The first, a dramatic view of a large windmill set in a rural farm setting with turbulent storm clouds overhead, is painted broadly throughout. The rugged landscape in the foreground with the wooden horse-drawn cart leaving a trail of wheel tracks, is described with all its rustic imperfections. Although not signed, the painting was accompanied by a certificate of authenticity by William Roberts, dated 1928. Roberts, an English painting expert, was a prolific author—his most ambitious works include a book on the English portraitist, Sir William Beechey (1924), and a catalogue raisonné of the works of George Romney (1904). This painting was submitted to IFAR by Stephen van Cline, a member of the board of the International Society of Appraisers. It was one of many objects in a large appraisal and, in this instance, he did not feel able to make a definitive judgement and therefore sought IFAR's help.

The second work depicts a quiet wooded landscape with a pond at left and a stone bridge with round-headed Roman-style arches beyond in the middle distance. The brushwork is less vigorous and the physical elements of the landscape are handled in a more cursory manner. The blue sky, calm by contrast with the windmill landscape, is covered with a thin veil of clouds. It does, however, bear a "John Constable" signature at lower left with the date "1810." IFAR researched each painting in the major literature on Constable and in the photo archives at the Frick Art Reference Library. Neither work could be documented nor did either appear to be a variant or pastiche of a known Constable landscape. Identification of the exact place or general locale for each work was not possible and in the case of the signed picture, it did not appear to represent any of the artist's frequent views of Dedham, Hampstead Heath or the flat stretches of Constable's beloved Salisbury Plain.

*Despite its "John Constable" signature, IFAR has determined that* Landscape with Windmill *is not by Constable's hand.*

In each case, IFAR consulted Professor Charles Rhyne of Reed College for an expert stylistic opinion. An English painting scholar and author of several articles on Constable, he is preparing the catalogue raisonné of Constable's early works up to 1816. After carefully examining photographs of each landscape on separate occasions, he was convinced that there was no reason to believe that either picture was by Constable's hand.

Professor Rhyne explained that although the first painting with the windmill came with a certificate of authenticity from William Roberts, it was fifty years old, and a significant amount of scholarship has been done on Constable since that time. He stated that "what was valid in one period may not hold up later as new evidence is discovered." The reevaluation of Constable's work continues today as the catalogue of his early works is being prepared for publication. Professor Rhyne disputed this earlier attribution and stated "there is no handling of the paint anywhere on the [windmill] canvas that looks like Constable." He confirmed that the artist was very faithful to the landscape before him. He did, however, acknowledge that the scene was "Constablesque" and was close to the repertoire of the artist's rural images and pastoral views of the English countryside and might be associated with one of the 19th century artists who were influenced by Constable. Stylistically, he believed the work to date circa 1830.

The second picture was attributed to Constable when the former owner, after having purchased it in England, had the painting

cleaned and discovered the "Constable" signature and "1810" date on the stone at left. However, Professor Rhyne stated to IFAR that it is "unquestionably not by Constable." He was convinced that the signature is not by the artist—that it "lacks character" and is not similar to any of the many known Constable signatures. It is his opinion that it was added sometime after the work was completed, probably with the hope of upgrading the picture. IFAR observed from a photograph of the enlargement of the signature that the craquelure of the paint appears to go through many areas of the signature indicating that it may have been added shortly after the work was completed and before a natural craquelure would form on the surface. Depending on atmospheric conditions, this would be anywhere in the first ten to twenty-five years of the painting's life.

With the hope of providing an alternative attribution for this work, IFAR also consulted with Mr. Leslie Parris, Deputy Keeper of the British Collection at the Tate Gallery in London, an English painting specialist and an authority on Constable. In his written reply to IFAR, Mr. Parris stated that he agrees with Professor Rhyne that the painting is not by Constable. He does not have any idea about the identity of the artist except that "it appears to be an English work of the early nineteenth century."

Neither of these works was originally executed as a Constable forgery, but along the way, one acquired a "Constable" signature, and the other was incorrectly attributed to him. Professor Rhyne's forthcoming catalogue of the artist's early works (along with Graham Reynolds' *The Later Paintings and Drawings of John Constable,* 1984, 2 vols.), will be a useful guide to those pictures that have already been examined and accepted as authentic. There will, however, always be a number of heretofore unknown works that turn up with little or no documentation or provenance about which judgements will have to be made.

*Virgilia Heimsath Pancoast*

*IFAR found this* Untitled Landscape *to be misattributed to John Constable.*

# IFAR Staff in Review, 1988.

Virgilia Pancoast, director of the Authentication Service, entered her tenth year of service with the foundation. In addition to screening hundreds of requests for information and assistance, she prepared full-scale reports on some twenty works of art, after library research and consultation with experts. Mrs. Pancoast also advised law enforcement officials across the country who called on her expertise in preparation for their prosecutions of art fraud cases. In the spring, she gave a slide lecture about the Authentication Service to the Connecticut Chapter of the American Society of Appraisers. In December, Mrs. Pancoast was a guest speaker for graduate students in Evelyn Samuels' course in Research Techniques at the Fashion Institute of Technology in New York City.

The Art Theft Archive directorship passed into the capable hands of Margaret O'Brien in April. Mrs. O'Brien is constantly adding to the files and is the first director to operate exclusively on computer. She counseled theft victims and has produced several special Stolen Art Alert mailers. As editor of *IFAR reports* from March/April onwards, she supervised production of the special issue devoted to art missing from the Brigham Young University collection and researched numerous theft and recovery stories for the magazine.

Constance Lowenthal, the executive director, kept up a steady schedule of speaking engagements through the year to let the public know more about IFAR's work against art theft and forgery. In seven states (Florida, Massachusetts, New Jersey, Connecticut, New York, Virginia, and Ohio), Dr. Lowenthal lectured on "Silk-collar Crime: Art Theft and Forgery" for clubs, museums, and universities. In New York, she spoke to law school classes in art law for Professor Geoffrey Scott of Dickinson School of Law and Franklin Feldman at the Columbia University School of Law. She traveled to Annapolis, Maryland

to appear on a panel with Stephen E. Weil and Ann Guthrie about legislative solutions to the art theft problem; the panel was part of a meeting organized by the National Conference on State Legislatures.

In October, Montgomery Gallery in San Francisco sponsored a panel on "The Hidden Dangers of Art Theft." Peter Fairbanks was the moderator, and Dr. Lowenthal appeared with Professor John Henry Merryman of the Stanford University School of Law and Jacqueline Baas, now director of the University Art Museum at Berkeley. Montgomery Gallery organized the event as a fundraiser to support IFAR and to introduce IFAR's work to the San Francisco art community.

As the year ended, IFAR began to write a column for *The Wall Street Journal*'s Leisure & Arts page. This art crime update is based on stories that appear in *IFARreports.*

*Constance Lowenthal*

**Manet's Bouquet of Peonies Huntington, Long Island**

The staff at IFAR found themselves constantly on the phone on November 27th as, it seemed, the entire United States press corps wanted background information on art theft. The theft of the painting *Bouquet of Peonies* by Edouard Manet, on loan to the Heckscher Museum, had set reporters into action. The value of the painting, as stated in the press, was related to record auction prices recently paid for other impressionist paintings. Although the Heckscher steadfastly refused to give an appraisal, estimates of several million dollars made the story into page one news.

So IFAR gave reporters the facts and got on with the business of helping the museum take action to recover the stolen Manet. We talked to John E. Curaor, director of the Heckscher and William Titus, the registrar, and prepared to publish the loss in *IFARreports* and send out a Stolen Art Alert. From interviews, the story of the theft began to take shape.

On that rainy Sunday afternoon, as the dozen or so visitors to the Heckscher Museum watched a video program, a man lifted the Manet from the wall just behind their backs, and walked right out of the front door with it. How often have we found ourselves in the situation where we are tempted to think, ". . .it would be so easy to. . ."? It was that easy!

The theft made headlines and perhaps the furor flung the thief into the panic which led him to tip off the Suffolk County Police in two phone calls early on Wednesday morning. The man, sounding nervous and remorseful, admitted to the theft and told the police where to recover the painting. If the police went to a Bayside, Queens, apartment building to retrieve the missing Manet, it would be hidden behind a laundry dryer. But it was not there when the police arrived.

Workmen had already found the painting, wrapped in a bed cover, and had given it to the apartment building superintendent. He put it in his lost and found storeroom. He did not like it enough to hang it in his own apartment along with the rest of his art collection!

The Manet was restored to the Heckscher Museum and duly identified as the one which was taken. Daniel P. Guido, Suffolk County Police Commissioner, said that publicity about the theft was responsible for its fast recovery. But the thief has yet to be found.

Hopes of finding fingerprints either on the painting or anywhere in the laundry room were disappointed. Now the Suffolk County Police are focusing their investigation on interviews with people who were in the museum at the time of the theft. The police seek a white male, with short dirty blond hair, of medium build and height, seen leaving the museum in a silver and grey sedan at the time of the theft.

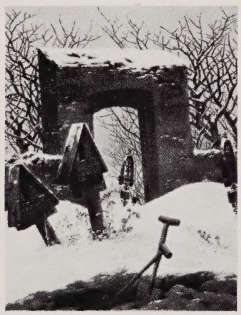
*Margaret I. O'Brien*

Bouquet of Peonies, *Edouard Manet. Thief still at large.*

# Ten Important Thefts Reported in 1988

*Fra Beato Angelico (Italian, c. 1400-55).* Saints Dominic and John the Baptist. *Tempera on panel. 52.0 x 22.2 cm.* (IFARreports, *Jan. '88. vol. 9, no. 1, p. 10, no. 29, *88.22.2.)*

This Fra Angelico panel was among twenty-eight old master paintings and drawings stolen from the Colnaghi Gallery in New York City on February 8, 1988. New York police called the break-in "the biggest art heist in U.S. history," its total value estimated at six million dollars.



*Caspar David Friedrich (German, 1774-1840).* Cemetery in the Snow, *1826. Oil on canvas. 31.0 x 25.3 cm.* (IFARreports, *Feb. '88, vol. 9, no. 2, p. 11, no. 145, *88.63.)*

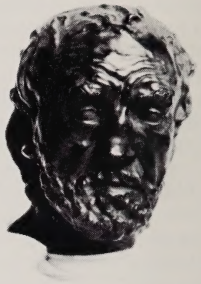
Robbers broke into the Leipzig Museum of Fine Arts in East Germany sometime between February 3rd and 4th, 1988 and took this Friedrich canvas from its frame. The U.S. Department of State reported the theft to IFAR on behalf of the German Democratic Republic.

*Lippo Vanni (Italian, 1344-75).* Book of Anthems LXVIII D7, p. 66 recto, A Soldier in Armor. *T for "Tolle arma tua."* (IFARreports, *Feb. '88, vol. 9, no. 2, p. 18, no. 210, *88.87.20.)*

Interpol reported the museum theft of twenty-seven illuminated pages with figurated initials painted by Lippo Vanni. These pages, from a book of anthems, were discovered missing from the Museo d'Arte Sacra, presso la Basilica Collegiata di Santa Maria Assunta in the Tuscan hill-town of San Gimignano sometime in 1987.

*Vincent van Gogh (Dutch, 1853-90).* The Potato Eaters, 1885. *Oil on canvas. 72.0 x 93.0 cm. Stolen from the Kröller-Müller Museum in Otterlo, The Netherlands.*

On the evening of December 12, thieves tripped an alarm at this museum in a park, apparently by breaking a window. They also stole van Gogh's *Dried Sunflowers* and *Weavers: Interior* when they took this picture, the second of three versions by the artist.

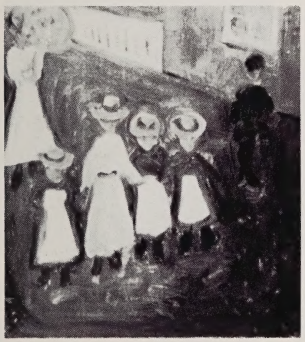


*Auguste Rodin (French, 1840-1927).* Mask of a Man with a Broken Nose, *1863-4. Bronze. 26.7 x 17.5 x 24.8 cm. Signed: A. Rodin, on right side of neck and on stamp inside. Foundry mark: Alexis Rudier/Fondeur-Paris, on back of neck to left. The head is attached to a 33 cm. high white marble base by a bronze tab and bolt, visible from the back.* (IFARreports, *Dec. '88, vol. 9, no. 12, p.19, no. 1049, *88.513.)*

Rodin's bronze head was stolen at gunpoint from the Rodin Museum in Philadelphia on November 23, 1988. The robbery was perpetrated by a single armed man, who fled the museum after firing a shot into a wall and handcuffing three museum guards.

*Necklace of 20 turtle-shell beads. Aztec or Mixtec. ca. 1300-1521. Cast gold. Length 26.3 cm. Ht. of beads 3.7 cm., width 1.4 cm., depth .6 cm. One bell is missing.* (IFARreports, *Dec. '88, vol. 9, no. 12, p.24, no. 1082, *88.532.2.)*

This necklace was one of three pieces of Pre-Columbian jewelry stolen in transit between an exhibition in Montreal and a storage location in New York City. The theft occurred sometime between November 1 and 21, 1988.



*Edvard Munch (Norwegian, 1863-1944).* Asgardsstrand, *1903. Oil on canvas.* (IFARreports, *Sep. '88, vol. 9, no. 9, p. 12, no. 837, *88.474.12.)*

This gem was stolen with eleven prints by the same artist from the collection of Ole Gunnar Selvaag in Oslo, Norway. While he and his family were asleep on the night of July 26, 1988, thieves broke down the rear door of his home and managed to steal the twelve Munchs.

*Fernand Léger (French, 1881-1955).* The Blue Bottle, *1950. Oil on masonite. 52.7 x 39.6 cm. Signed and dated: F. Léger '50.* (IFARreports, *Jul./Aug. '88, vol. 9, nos. 7, 8, p. 20, no. 731, *88.419.5.)*

Stolen with five other small modern paintings and drawings, the Léger was taken by thieves who broke into the Solomon Gallery in New York over the fourth-of-July weekend this year.

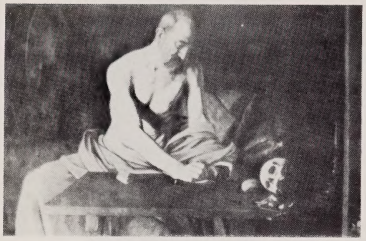
*Pablo Picasso (Spanish, 1881-1973).* Studio, *1955. Oil on canvas. 73.0 x 54.0 x cm. Signed in l/l.* (IFARreports, *Oct./Nov. '88, nos. 10, 11, p. 14, no. 956, *88.510.4.)*

IFAR's October/November 1988 publication of this and other stolen cubist works is part of an ongoing effort to recover these pieces taken from the collection of Douglas Cooper in 1974. The theft occurred in Cooper's home, the Château de Castille, in Argilliers, France while he and his houseguests were asleep; it is believed that twenty-seven works of art were stolen.

*Louis Comfort Tiffany (American, 1848-1933).* Lily, *1870. Lancet stained glass window. Approx. 160.0 x 38.1 cm. Signed. Lettering at the bottom of the window: IN MEMORIAM. Taken with the frame measuring 5.1 cm. at the top and sides and 10.2 cm. at the bottom.* (IFARreports, *Jul./Aug. '88, vol. 9, nos. 7, 8, p. 23, no. 763, *88.421.)*

Thieves stole this Tiffany window, brass hinges, screws and all from St. Saviour's Episcopal Church in Bar Harbor, Maine on the evening of June 18, 1988. The window is thought to be signed by the artist.

# Ten Important Recoveries Reported in 1988



*Michelangelo Merisi da Caravaggio (Italian, 1573-1610).* St. Jerome. *Oil on canvas. 117.0 x 157.0 cm.* (IFARreports, *Jul. '85, vol. 6, no. 5, p. 13, no. 749, *85.351.)*

In June 1985, this Caravaggio was cut from its frame in a cathedral in Malta. This year Interpol reported that Maltese authorities had recovered the painting in August 1987, when they discovered two persons attempting to sell the work.

*Sebastien Vrancx (Flemish, 1573-1647).* Autumn. *Oil on panel. 50 x 50 cms. approx.*

This painting was among 16 works recovered by Det. Thomas Moscardini of the New York Police Department in February, 1988. The paintings had been stolen from two private residences in Belgium some 17 years ago and were valued at $2 million. When Customs learned that the paintings had been smuggled into the U.S., Det. Moscardini was called in. Posing as an art dealer, he trapped and arrested the perpetrator who was attempting to sell him the paintings. All 16 paintings were returned to Belgium.

*Edouard Manet (French, 1832-83).* Bouquet of Peonies, *1880. Oil on canvas. Approx. 54.6 x 41.9. Signed in l/r. Stolen from the Heckscher Museum, Huntington, Long Island.*

A thief, still at large, stole this Manet from the Heckscher Museum in Huntington, Long Island on Sunday afternoon November 27 while visitors watched a video display. The thief, whose crime made headlines nation-wide, phoned the Suffolk County Police three days later with his remorseful confession and a tip-off on the painting's location behind a laundry dryer in a Bayside, Queens apartment building. The police retrieved the painting from the building's superintendent.

*Jusepe de Ribera (Spanish, 1599-1656).* El Expolio. *Oil on canvas. 230.0 x 175.0 cm.* (IFARreports, *Nov. '87, vol. 8, no. 9, p. 12, no. 814, *87.286.)*

This Ribera was among two paintings, two candelabra and one standard stolen from a church in Spain. Interpol received notice of its recovery in January 1988.

*Vincent van Gogh (Dutch, 1853-90).* Still Life with Carnations, *1886. Oil on canvas. 46.0 x 37.5 cm.*

On May 20th, 1988 the Netherlands Consulate General confirmed the theft of this painting and two other works by Cézanne and Jongkind from the Stedelijk Museum in Amsterdam. Dutch police recovered the three paintings several days later at an art sale in the lobby of an Amsterdam hotel.

*Edvard Munch (Norwegian, 1863-1944). The Vampire. Oil on canvas. 77.0 x 98.0 cm.* (IFARreports, *Feb. '88, vol. 9, no. 2, p. 12, no. 159, *88.66.)*

Interpol reported the recovery of this important Edvard Munch painting, stolen from the Munch Museum in Oslo, Norway this February. On the evening of August 21st Paal Enger strolled into the Oslo Police Headquarters with the Munch under his arm. Having stolen it to pay off gambling debts, his luck had since turned enough for him to decide to return the painting and face the music.

*Edward Moran (1829-1901).* Squally Day at Newport. *Oil on canvas. 76.2 x 127.0 cm. Signed and dated in l/l.* (IFARreports, *Feb. '88, vol. 9, no. 2, p. 8, no. 119, *88.48.)*

Peter Colasante of the Calvert Gallery in Washington, D.C. told of the recovery of his Moran painting, stolen on February 16, 1988. The story involved threats, negotiations and the nighttime, parking lot exchange of reward money for the treasured canvas.

*Chinese.* Wine Beaker. *Tsun, Chou dynasty, ca. 11th century B.C., Bronze. Approx. ht. 25 cm. Stolen from The Walters Art Gallery, Baltimore, Maryland.*

This bronze beaker was one of 81 Oriental vessels, snuff boxes and other objects valued at $500,000, taken from the Gallery in Baltimore, Maryland over a period of six weeks last summer. Robert Bergman, director of the Walters, called in the F.B.I., the New York representative of their insurance company, Lloyd's of London, and IFAR to assist in the recovery of these precious objects. A few days later, Gregory Bartos, the Museum's night security supervisor, confessed to the crime, and the objects were recovered at his home.

*Pablo Picasso (Spanish, 1881-1973).* Wedding of Pierrette, *1904. Oil on canvas. 195.0 x 115.0 cm.* (IFARreports, *Nov. '87, vol. 8, no. 9, p. 12, no. 815, *87.302.)*

The theft of this major work by Picasso was reported by Interpol. Scholars had believed it was lost or destroyed. Its recovery is still shrouded in mystery, and IFAR would welcome any information that can shed light on the circumstances.

*Joan Miró (Spanish, 1893-1983).* Composition, *1936. Crayon, watercolor and gouache on board.* (IFARreports, *Mar./Apr. '88, vol. 9, nos. 3, 4, p. 16, no. 298, *88.114.6.)*

Thieves broke in through a window of the Fundacio Joan Miró in Barcelona, Spain and stole this and five other Miró paintings on the morning of April 5, 1988. Luckily, the undamaged paintings were recovered in June of this year and are again on exhibit.

# Stolen Art Alert

*In cooperation with the art community, insurance companies, police, the FBI and Interpol*

**Crystal Ball and Osiris Statue taken Philadelphia, Pennsylvania**

IFAR is sorry to have to report the misfortunes which have hit two Philadelphia museums this November. Phone calls from the University Museum at the University of Pennsylvania and the Philadelphia Museum of Art and from FBI Special Agent Robert R. Bazin reached us simultaneously.

During the night of November 11th, the University Museum suffered the loss of one of its most popular exhibits, a 19th-century Chinese rock crystal sphere. At 55 lbs. it is the second largest known in the world, and its silver stand is in the form of waves and foam. (*IFARreports*, Oct./Nov. '88, vol. 9, nos. 10, 11, p. 20, no. 999, *88.511.1.) The crystal ball is believed to have been made for the Empress Dowager of China and was not used in any mystic manner. Also stolen was a bronze statuette of Osiris, the Egyptian god of the underworld. (*IFARreports*, Oct./Nov. '88, vol. 9, nos. 10, 11, p. 20, no. 998, *88.511.2.) Speculation on the thief's motive should include a devotion to the occult, as the museum's collection includes many objects of greater aesthetic value and importance.

Chinese Rock Crystal Sphere, *stolen.*

Renovation work had been going on round the clock at the museum at the time of the theft. The guard who monitored the surveillance security system the night of the 23rd ignored several alarms thinking that they were being set off inadvertently by painters still at work. The next morning, in the area of the Rotunda, the side of a plexiglas case was found smashed and the crystal ball was gone. Around the corner in the adjacent Egyptian hall, the case containing the statuette of Osiris, which had been bolted to its base, was empty.

By the next evening the crystal sphere's silver base had been recovered. Found in the street, it was dropped off at the Hallenback Center, a university gymnasium. A sophomore student recognized it because he had been assigned to draw it for a Reserve Officers' art class. It was returned to the museum and checked for fingerprints.

Special Agent Bazin told IFAR he was very excited about the print found on the silver base. It gives him the opportunity to use the Automated Latent Fingerprint Search Computer in Washington. Until recently Robert Bazin would have had to produce the actual suspect whose print matched a recorded found print. Now the found print is run through the computer to look for a matching print of a known criminal. S.A. Bazin hopes to find his man amongst the 28 million fingerprints stored in Washington.

**And a mask from old Ceylon**

Another theft was discovered on November 18th. Described as a minor theft and unrelated to the others, a Sri Lankan mask was taken from the Museum's Nevil Gallery for the Blind, (p.24, no. 1090). This gallery displays objects in a hands-on exhibit for the visually impaired. Dr. Robert Dyson, director of the University Museum expressed confidence in both the guards and the general security of the building. However, he subsequently closed the museum galleries to install new security devices.

Sri Lankan mask, *stolen from the Nevil Gallery for the Blind.*

**Armed Robbery at the Rodin Museum Philadelphia, Pennsylvania**

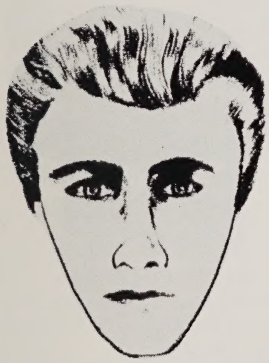
Whereas the thefts related above were burglaries, the event at the Philadelphia Museum of Art's Rodin Museum on the afternoon of November 23rd was a very different drama—armed robbery.

The three guards remember the man well. It seemed he wanted to be conspicuous. He was in and out of the gallery where the *Mask of the Man with the Broken Nose* by Auguste Rodin was on view, (p.19, no. 1049, *88.513 in this issue). He repeatedly asked for the time and said he was waiting for his girlfriend, a brunette.

Towards museum closing time at 4:55 pm, the man attempted to wrench the mask from the base to which it was secured. The guards approached him, and he said he wanted to look at the back of the

sculpture. As the guards turned away to replace the Rodin, the man produced a .32 automatic which he brandished at them. And to prove it was real, he fired off a round into the museum wall. Hustling the guards together the man ordered them to the floor and handcuffed them together. He left with the Rodin mask, valued at $75,000.

Security procedures are considered excellent at the museum. Guards patrol 24 hours a day with walkie-talkies and are aided by electronic equipment including infrared motion detectors.



*WANTED for armed robbery*

The police have produced a composite sketch of the robber. The man is described as a white male, aged 25-30, thin to medium build, 5'10" - 6', brown hair and clean-shaven. He was dressed in bluejeans, a dark turtleneck sweater, white sneakers, and a dark tweed full-length wool top coat. His slight accent could have been Southern, and he appeared to be calm and well-prepared.

The Philaldelphia Museum of Art is offering a reward of $10,000 for information leading to the recovery of the sculpture. Contact the Museum at (215) 787-5495, or IFAR at (212) 879-1780.

*M.I.O.*

**Newbury Street Theft**
**Boston, Massachusetts**

Ten nineteenth-century American paintings by artists Ernest Lawson, John Ross Key, Philip Little and Theodore Wendel, among others, were stolen on Wednesday, November 16, 1988 from the Arvest Galleries in Boston, Massachusetts. The incident involved a violent hold-up. On the morning of November 16th a seemingly innocent man visited the Arvest Galleries and examined the exhibited paintings very carefully. All of a sudden this man pressed a gun to the head of Mr. Raymond Liddell, an employee of the gallery. The perpetrator led Mr. Liddell and two women bystanders to the rear of the gallery, where he tied and gagged Mr. Liddell. One woman was a former Arvest employee, stopping in for a chat, and the other was her friend. Just as he was tying up the two women, the robber's gun went off, firing a shot into a nearby chair cushion. Luckily no one was injured.

The thief returned to the front gallery, where he proceeded to remove paintings from the walls and from the gallery. Once he had made his final exit, the three in the back gallery freed themselves and called the Boston police, who subsequently notified the FBI.

The thief, who is still at large, was a white man, weighing about 200 pounds and standing aproximately 6'2" tall. He has dark hair and wore horn-rimmed glasses and a black leather jacket. As yet, no information has surfaced regarding this theft, IFAR nos. 88.531.1-10, nos. 1000, 1002-7, 1009, 1013, in this issue.

*Caroline Goeser*

*Philip Little (b. 1857).* Making Harbor, *1876.*

**Stolen in transit**
**New York , NY**

Three pieces of gold, Pre-Columbian jewelry have been stolen in transit between Montreal, Canada and New York. Listed in this issue of *IFARreports*, (nos. 1082-84), they are the property of a major university art museum and a private collector. The pieces had been part of an exhibition first seen in Hildesheim, Germany. After the exhibition closed in Montreal, the exhibits were crated and, on November 1, were shipped back to their various lenders. In error, the crate containing the museum pieces arrived in New York, instead of the intended destination. It was apparently waived through customs unopened and taken to a warehouse. On November 21, when the crate was opened, the foam compartments in which the jewelry had been cradled was empty.

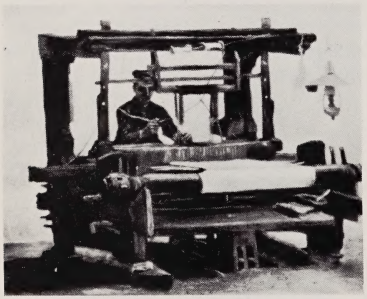
*Snail shell pendant. Aztec or Mixtec. Stolen in transit.*

Through IFAR, the museum has issued a Stolen Art Alert which was mailed to our subscribers and other interested parties. A reward of $20,000 is offered for the return of the three pieces. Anyone with information should contact IFAR, 46 East 70th Street, New York, NY 10021. (212) 879-1780.

**Theft of three van Goghs**
*Otterlo, The Netherlands*

Again Vincent van Gogh has made newspaper headlines. Three paintings, the second version of *The Potato Eaters,* 1885, *Weavers: Interior,* 1884 and *Dried Sunflowers,* 1887, have been reported stolen from the Kröller-Müller National Museum, Otterlo, The Netherlands. Set in an enclosed, wooded, national park, the museum houses one of the largest van Gogh collections in the world. On the night of December 12, the museum alarm system was triggered, apparently by the smashing of a window. Police were at the scene within seven minutes to discover the theft of the van Goghs. Mariette Ultermark of the Netherlands Ministry of Culture told IFAR that the thieves had discarded four other paintings in the grounds of the Museum, but no clues were found to help police trace the stolen works.

These works will be catalogued in the next issue of *IFARreports.*



*Vincent van Gogh,* Weavers: Interior, *1884, and* Dried Sunflowers, *1887, stolen from the Kröller-Müller Museum.*

**Armed robbery**
*Leerdam, The Netherlands*

At IFAR's request, Interpol Washington asked Interpol, the Hague for further information on the theft of two paintings stolen from the Museum het hofje van Aerden, Leerdam on October 13. Their response was that. . .

A man forced the window of a home in the courtyard of the museum and entering, threatened the woman occupant with a gun, chained her and taped her mouth. Moving on to the house of the curator, he similarly threatened and chained the curator and his wife in their bedroom. The curator was forced to switch off the museum alarm system. Although he was later able to reset the alarm, the perpetrator had already escaped with two paintings, *Forest Landscape with Blooming Flowers* by Jacob Isaksz. van Ruysdael and *Laughing Boy with a Pitcher of Beer* by Frans Hals (nos. 1020-21).

*Frans Hals,* Laughing Boy with a Pitcher of Beer, *taken in armed robbery.*

**Portfolio stolen**
*Dusseldorf, Federal Republic of Germany*

Five prints including *The Blessed Girolamo Aemilianus Dispensing Alms to Orphaned Boys,* ca. 1750, by Giovanni Domenico Tiepolo (nos. 1034-38), have been stolen. The thieves were a young couple who entered a gallery at noon on November 2 and, while appearing to be looking for a small drawing, stole the portfolio containing the prints.

*Stolen,* The Blessed Girolamo Aemilianus Dispensing Alms to Orphaned Boys, *ca. 1750, by Giovanni Domenico Tiepolo.*

# *Stolen Objects*

*The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.*

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

*Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.*

# Fine Arts

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1003

**Paintings, Pastels, Mixed Media Works, Watercolors**

*American, 19th Century*

1000 BEAL, Reynolds (b. 1867). *Provincetown Harbor,* 1916. Oil on canvas. 55.2 x 76.2 cm. Signed in l/r: Reynolds Beal, and dated. *88.531.5. Boston, MA. Nov. 16 '88.

1001 BENSON, Frank Weston (1862-1951). *Fire on the Beach.* Oil on canvas. 76.2 x 91.4 cm. Signed in l/r: F.W. Benson. *88.537. Boston, MA. Aug. 15 '87.

1002 ENNEKING, John Joseph (1841-1916). *Sailing in Venice,* 1876. Oil on canvas. 36.8 x 52.1 cm. Signed and dated in l/r: Enneking '76. *88.531.7. Boston, MA. Nov. 16 '88.

1003 GAY, Walter (1856-1937). *The Recital.* Oil on canvas. 46.0 x 37.8 cm. Signed in l/l: Walter Gay. *88.531.3. Boston, MA. Nov. 16 '88.

1004 KEY, John Ross (1837-1920). *Near Lake George.* Oil on canvas. 40.6 x 76.2 cm. Signed in l/r: John R. Key. *88.531.2. Boston, MA. Nov. 16 '88.

1005 KEY, John Ross (1837-1920). *On the Charles River.* Oil on canvas. 41.0 x 67.0 cm. Signed and dated in l/l: John R. Key. *88.531.1. Boston, MA. Nov. 16 '88.

1006 LAWSON, Ernest (1873-1939). *Florida Landscape.* Oil on canvas. 73.7 x 91.4 cm. Signed in l/r: E. Lawson. *88.531.9. Boston, MA. Nov. 16 '88.

1007 LITTLE, Philip (b. 1857). *Making Harbor,* 1876. Oil on canvas. 73.7 x 91.4 cm. Signed in l/r: Philip Little. *88.531.8. Boston, MA. Nov. 16 '88.

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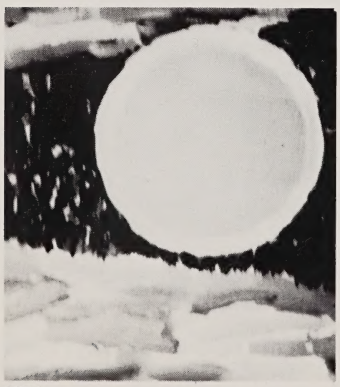

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1008 MYERS, Jerome (1867-1940). *Under the El (Children in the Park).* Oil on canvas. 40.6 x 50.8 cm. Signed in l/r. *88.529. New York, NY. Oct. 18 '88.

1009 WENDEL, Theodore (d. 1857). *Ipswich Marshes.* Oil on canvas. 38.1 x 78.7 cm. Signed in l/r: Theodore Wendel. *88.531.4. Boston, MA. Nov. 16 '88.

*American, 20th Century*

1010 GEVORGIAN, Yuri. *Woman and Child,* 1988. Oil on panel. 203.2 x 152.4 cm. Signed in l/r: Yuroz. *88.521. Los Angeles, CA. Nov. 19 '88.

1011 SNYDER, Joan (b. 1940). *Stroke Landscape with Pink Circle,* 1968. Acrylic on canvas. 25.4 x 20.3 cm. *88.542. Providence, RI. Sep. 19 '88.

1012 WENDT, William (1909-37). *After the Storm, the Calm.* Oil on canvas. Approx. 127.0 x 154.9 cm. Signed: Wm. Wendt. *88.543. Los Angeles, CA. Oct. 14 '88.

1013 WHORF, John (1903-59). *Homebound.* Oil on canvas. 48.3 x 66.0 cm. Signed in l/r: John Whorf. *88.531.6. Boston, MA. Nov. 16 '88.

*Austrian, 20th Century*

1014 TRUPPE, Karl (b. 1887). *Christ Aided by Simon,* 1947. Oil on canvas. 60.0 x 50.0 cm. Signed: Truppe, and dated. *88.514.1. Kärnten, Austria. Aug. 24 '88.

1015 TRUPPE, Karl (b. 1887). *Mother of the Artist,* 1933. Oil on canvas. 50.0 x 45.0 cm. Signed: Truppe, and dated. *88.514.3. Kärnten, Austria. Aug. 24 '88.

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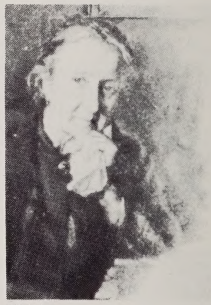

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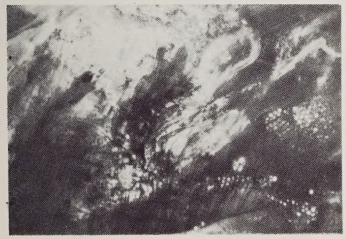

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1016 TRUPPE, Karl (b. 1887). *Mother's Hands,* 1939. Oil on canvas. 45.0 x 60.0 cm. Signed: Truppe, and dated. *88.514.4. Kärnten, Austria. Aug. 24 '88.

1017 TRUPPE, Karl (b. 1887). *Still Life with Lobster,* 1923. Oil on canvas. 55.0 x 70.0 cm. Signed: Truppe, and dated. *88.514.2. Kärnten, Austria. Aug. 24 '88.

*Belgian, 19th Century*

1018 SAVERIJS. *Winter Landscape.* Watercolor on canvas. 100.0 x 120.0 cm. The painting was cut out of its frame during the theft. *88.518. Knokke Heist, Belgium. Jan. 5 '88.

*Canadian, 20th Century*

1019 HODGSON, Thomas Sherlock. *River Glare,* 1986. Oil on canvas. 170.0 x 229.0 cm. *88.517. Toronto, Ontario, Canada. May 31 '88.

*Dutch, 16th Century*

1020 HALS, Frans (1550-1666). *Laughing Boy with a Pitcher of Beer,* ca. 1627. Oil on canvas. 69.5 x 58.0 cm. Monogrammed: FH. *88.549.1. Leerdam, The Netherlands. Oct. 13 '88.

*Dutch, 17th Century*

1021 RUYSDAEL, Jacob Isaksz. van (1628/9-82). *Forest Landscape with Blooming Flowers.* Oil on panel. 33.0 x 28.5 cm. *88.549.2. Leerdam, The Netherlands. Oct. 13 '88.

*English, 19th Century*

1022 COLLINS, Hugh. *Evening Prayers,* 1884. Oil on canvas. 66.0 x 50.8 cm. Signed and dated. *88.522. Los Gatos, CA. Sep. 1 '88.

*European, 18th-19th Century*

1023 Unknown. *Virgin and Child.* Oil on canvas. 45.0 x 45.0 cm. Inscribed: "Trösterin der Betrübten." Gilded frame, ca. 10 cm. in width. *88.519.1. Bad Aussee, Austria. Jul. 5 '88.

*European, 19th Century*

1024 SPAT, Gabriel. *Beach in Brittany.* Oil on panel. 15.5 x 27.3 cm. Signed in l/l: Gabriel Spat. 88.531.10. Boston, MA. Nov. 16 '88.

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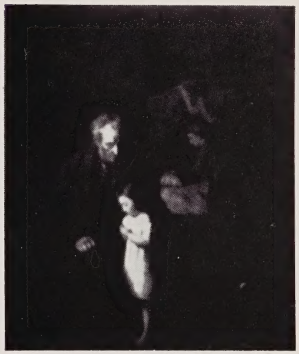

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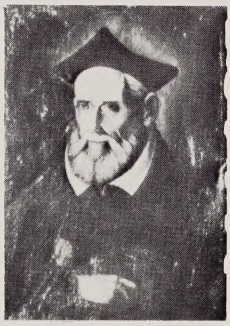

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*French, 19th Century*

1025 AGARD, Charles-Jean (b. 1866). *Woman in a Garden,* 1898. Oil on canvas. Approx. 76.2 x 45.7 cm. Signed: C. Agard. *88.523. Rochefort, France. May 1 '88.

*German, 20th Century*

1026 ERNST, Max (1891-1976). *Savages Looking Westward,* 1935. Oil on paper mounted on canvas. 24.0 x 33.0 cm. Signed in l/r: "Max Ernst." Phone (516) 422-5052 or IFAR (212) 879-1780 with information. *88.515. New York, NY. Sep. 13 '88.

*Italian, 16th Century*

1027 Unknown. *St. Philip Neri.* Oil on canvas. 61.0 x 44.0 cm. Inventory No. 12/00200151. *88.526. Rome, Italy. Nov. 28 '86.

*Italian, 17th Century*

1028 BOLOGNINI, Gian-Battista (1611-88). *The Virgin and Child Appearing to Two Male Donors,* 1668. Oil on canvas. 250.0 x 150.0 cm. *88.525. Ferrara, Italy. Mar. 3 '87.

1029 Unknown. *Venus and Cupid,* ca. 1650. Oil on canvas. 120.0 x 157.0 cm. *88.544. Soriano ne Cimino, Italy. Nov. 16 '88.

*Mexican, 20th Century*

1030 TAMAYO, Rufino (b. 1899). *Three People no. 2,* 1971. Oil on canvas. 95.0 x 135.0 cm. *88.540. Houston, TX. Jan. 1. '88. *Reward.*

**Prints, Drawings**

*American, 20th Century*

1031 CURRY, John Steuart (1898-1946). *John Brown,* 1938. Lithograph. 36.6 x 25.5 cm. Signed in pencil in l/r: "John Steuart Curry" and dated. Initialed in the stone in l/l: "JSC." Annotated in pencil in l/l: "John Brown for George Miller." This is the only known proof of this image and does not appear in the catalogues of the artist's lithographs. *88.516. Cedar Rapids, IA. Nov. 1 '88.

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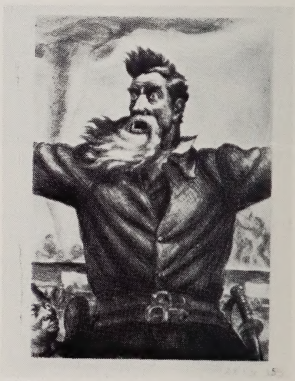

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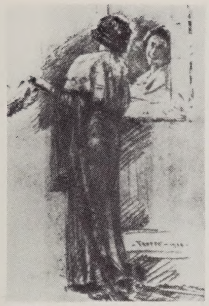

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*Austrian, 20th Century*

1032 TRUPPE, Karl (b. 1887). *Before the Mirror,* 1939. Pencil on paper. 29.0 x 18.0 cm. Signed: Truppe, and dated. *88.514.5. Kärnten, Austria. Aug. 24 '88.

1033 TRUPPE, Karl (b. 1887). *Violin Player,* 1938. Pencil on paper. 29.0 x 20.0 cm. Signed: Truppe, and dated. *88.514.6. Kärnten, Austria. Aug. 24 '88.

*German, 18th Century*

1034 CHODOWIECKI, Daniel-Nikolaus (1726-1801). *The Lady with the Muff,* 1759. Mezzotint. 8.4 x 6.8 cm. sheet size. Light foxing. Engleman, 20. C.G. Boerner, cat. 90, no. 44. *88.530.1. Düsseldorf, Federal Republic of Germany. Nov. 2 '88. *Reward.*

1035 CHODOWIECKI, Daniel-Nikolaus (1726-1801). *Two Ladies Standing,* 1758. Etching and drypoint. 22.2 x 16.5 cm. sheet size. Printed in red-brown. Traces of three etched lines and initials C.D. between the stones and signature. Engleman, 10II. C.G. Boerner, cat. 90, no. 45. *88.530.2. Düsseldorf, Federal Republic of Germany. Nov. 2 '88. *Reward.*

1036 FRIEDRICH, Caspar David (1774-1840). *The Scene of a Fire,* 1802. Etching. 13.4 x 22.0 cm. sheet size. Inscribed in pencil outside the image in l/l: 7. August 1802. "Feuer in Neudorf." Andresen-Wessely, 4. Borsch-Supan/Jähnig, 84II. C.G. Boerner, cat. 90, no. 55. *88.530.3. Düsseldorf, Federal Republic of Germany. Nov. 2 '88. *Reward.*

*Italian, 18th Century*

1037 TIEPOLO, Giovanni Domenico (1727-1804). *The Blessed Girolamo Aemilianus Dispensing Alms to Orphaned Boys,* ca. 1750. Etching. 19.2 x 10.5 cm. sheet size. Early impression, before the number u/l. Strong plate tone behind Girolamo. Printed with margins l. and r., trimmed to the platemark elsewhere. De Vesme 617 (of II), Sack 471 (of II), Rizzi (1971) 61 I (of II). C.G. Boerner cat. 90, no. 41. *88.530.5. Düsseldorf, Federal Republic of Germany. Nov. 2 '88. *Reward.*

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*Spanish, 17th Century*

1038 RIBERA, Jusepe de (1588-1656). *The Poet,* ca. 1620-21. Etching. 16.3 x 12.5 cm. sheet size. A small rubbed spot in l/l, small margins. Watermark: seven-pointed star with letters A and V (?) Bartsch 10, Brown 3, R. d'Amico & P. Bellini 95. C.G. Boerner cat. 90, no. 27. *88.530.4. Düsseldorf, Federal Republic of Germany. Nov. 2 '88. *Reward.*

*Spanish, 20th Century*

1039 MIRO, Joan (1893-1983). *Galerie Matarosso,* 1957. Lithograph with color. Signed in l/r., annotated E.A. in l/l. Light water stain in the upper part of the sheet. Mourlot 247. *88.546. Los Angeles, CA. Nov. 1 '88.

1040 PICASSO, Pablo (1881-1973). *Female Bust on a Starry Background,* 1949. Lithograph. 65.0 x 50.0 cm. Signed and dated in pencil April 7, 1949 but was executed May 7, 1949. Edition 7/50. Block no. 549, Mourlot no. 163. *88.536. New York, NY. Mar. 1 '88.

1041 PICASSO, Pablo (1881-1973). *Cape Work,* 1959. Lithograph. Signed and dated in u/l: 22.8.59 Picasso III. Edition no. S/N 18/50. *88.538.2. Dallas, TX. Oct. 22 '88.

1042 PICASSO, Pablo (1881-1973). *The Girl and the Old Woman,* 1960. Lithograph. Signed and dated in u/r: 17.6.60 III Picasso. Edition no. S/N 18/50. *88.538.1. Dallas, TX. Oct. 22 '88.

1043 PICASSO, Pablo (1881-1973). *In the Bullring,* 1959. Lithograph. Signed and dated in u/l: 25.2.60 X Picasso. Edition no. S/N 18/50. *88.538.3. Dallas, TX. Oct. 22 '88.

**Sculpture**

*American, 20th Century*

1044 FRISHMUTH, Harriet Whitney (b. 1880). *On the Crest of the Wave.* Bronze. Ht. 162.6. cm. Greenish brown patina. Severed at the foot. *88.527. Palm Beach, FL. Oct. 29 '88.

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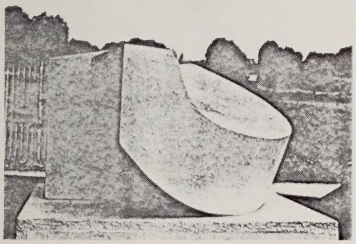

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*Austrian, 18th Century*

1045 SCHWANTHALER, Johann Peter the Elder (1720-95). *Flying Angel,* c. 1770. Polychromed wood. Approx. ht. 40.0 cm. One of two angels stolen which adorned a candelabrum. Each holds a candlestick, in the form of a cornucopia. *88.519.3. Haag, Austria. Jul. 24 '88.

*Austrian, 19th Century*

1046 Unknown. *The Baptism of Christ.* Polychromed wood. Approx. ht. 40.0 cm. Inscribed on banderole: "ecce agnus dei." The figures stand on a high, cylindrical base in the form of a rock ca. 15 cm. in diameter. *88.519.2. Zell am Pettenfirst, Austria. Jul. 19 '88.

*European, 20th Century*

1047 GANGOLF, Serge. *Composition.* Bronze. 20.0 x 37.0 x 40.0 cm. Weight 30 kg. *88.524. Namur, Belgium. Apr. 28 '88.

*French, 19th Century*

1048 MARSY, Gaspard II (1624-81) and FLAMEN, Anselme (1647-1717) copy after. *The Rape of Orithyia by Boreas.* Bronze. Ht. 55.9 cm. One of a pair, the other entitled *Rape of the Sabine Women.* *88.548.1. Tunbridge Wells, England. Nov. 1 '88.

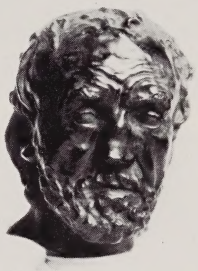
1049 RODIN, Auguste (1840-1927). *Mask of a Man with a Broken Nose,* 1863-4. Bronze. 26.7 x 17.5 x 24.8 cm. Signed: A. Rodin on right side of neck and on stamp inside. Foundry mark: "Alexis Rudier/Fondeur-Paris" on back of neck to left. The head is attached to a 33 cm. high white marble base by a bronze tab and bolt which are visible from the back. Reference: John Tancock, *Rodin Museum Handbook,* Philadelphia Museum of Art, 1969, pp. 66 & 68, cat. no. 71. *88.513. Philadelphia, PA. Nov. 23 '88.

*German, 17th Century*

1050 SEITZ, Meister Johann (active 1632-81). *Pope Gregory the Great,* ca. 1636. Polychromed wood. Approx. ht. 20.0 cm. *88.514.7. Amstetten, Austria. Aug. 27 '88.

*Italian, 17th Century*

1051 FANELLI, Francesco. *Cupid Astride a Horse with a Barking Dog.* Bronze with a black lacquer patina. Ht. 18.4 cm. *88.548.2. Tunbridge Wells, England. Nov. 1 '88.



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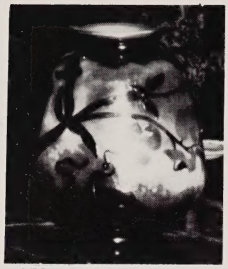
1051

# Decorative Arts



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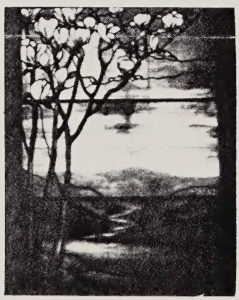


1056

**Ceramics, Pottery, Porcelain**

1052 DAUM FRÈRES, Nancy. French, 19th century. Vase. Approx. 12.1 x 10.2 cm. Signed: Nancy. *88.545. Brooklyn, NY. Oct. 25 '88.

1053 English, 19th century. Royal Worcester wall plates. Porcelain, hand painted with gilt rims. Signed: A. Shuck. Bases marked in the center: Royal Worcester, made in England, C15. Decoration no. W over 9534. Two of ten plates stolen. *88.548.4. Goudhurst, England. Nov. 1 '88.

**Clocks, Timepieces, Watches**

1054 English. 16th century. Bracket clock, ca. 1725. Ebonized fruitwood veneer. Ht. 43.2 cm. without the handle up. Signed: JNO Lamborn, London, and repeated on the brass dial. Six pillar movement which strikes and repeats on a bell, has a verge escapement and an engraved backplate decorated with birds and a floral design. *88.548.3. Westmalling, England. Nov. 1 '88.

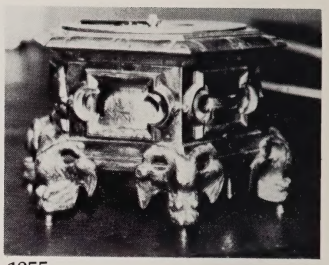
1055 Unknown. European, 17th century. Hexagonal table clock. Brass with silver clock face and feet. Approx. diam. 15.0 cm. Inscribed: "Kulper in Brieg." *88.519.4. Vienna, Austria. Jun. 3 '88.

**Glass**

1056 TIFFANY, Louis Comfort (1848-1933). American, 19th century. Window. *Magnolia and Landscape.* Stained glass. 132.1. x 86.4 cm. *88.541. New York, NY. Oct. 1 '88.

**Liturgical Objects**

1057 German, 19th century. Processional cross, 1870. Patinated silver-plated copper. Ht. 60.0 cm. Gilt figure of Christ inscribed INRI, a saint at each end of the cross: St. Louis, St. Mary, St. Alexander and St. Helena. Inscribed on verso: "Der Römisch Katholischen kirche geschenkt von frau Wwe Helena Schoenfeld bei eröffnung des neuen kirchhofes, den 19 märz 1879." *88.547.3. Düsseldorf, Federal Republic of Germany. Feb. 3 '88.



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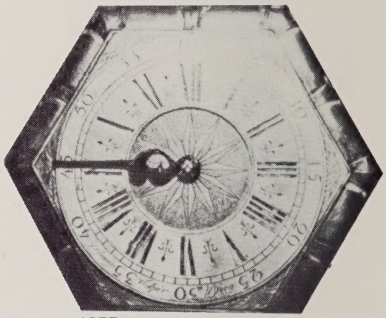

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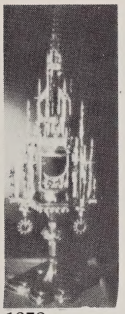

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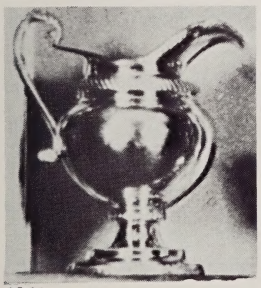

1061

1062

1058 German, Gothic style. Chalice, ca. 1868. Gilded. On the base an engraved cross of Jerusalem with a Latin inscription referring to a dedication during a pilgrimage to Jerusalem. *88.547.4. Düsseldorf, Federal Republic of Germany. Feb. 3 '88.

1059 German, Gothic style. Monstrance. Silver gilt. Ht. 80.0 cm. Tower-shaped with 31 turrets and 15 statuettes, six enamel medallions on the base; chased lunula; three diamonds and four rubies on a crescent. *88.547.1. Düsseldorf, Federal Republic of Germany. Feb. 3 '88.

1060 German, Gothic style. Monstrance. Silver gilt. Approx. ht. 50.0 cm. Tower-shaped with turrets and statuettes. *88.547.2. Düsseldorf, Federal Republic of Germany. Feb. 3 '88.

**Silver**

1061 American, 18th century. Cream pitcher. Silver. Ht. 16.5 cm. Weight 10.2 ozs. Marked in a rectangle on the bottom: J. Adams. *88.533.1. New York, NY. Nov. 12 '88.

1062 English. Queen Anne style. Sugar bowl and creamer. Sterling silver. 12 ozs. Reeded lid and lower border, monogram on creamer, HED. *88.520.1. Laurel Hollow, NY. Nov. 24 '88.

1063 English. Serving fork and spoon. Sterling silver. 4 ozs. Monogram ER. *88.520.6. Laurel Hollow, NY. Nov. 24 '88.

1064 English, 18th century. George II punch strainer. Silver. Diam. 18.4 cm. Weight 2.11 ozs. Finely pierced bowl, openwork handles. Marked: London, 1728 by James Slater. *88.533.6. New York, NY. Nov. 12 '88.

1065 English, 18th century. George II sauce bowl. Silver. Ht. 8.3 cm. Weight 3.12 ozs. Oval body with everted serrated lip, double scroll handle, three feet with shell attachments. Marked: London, 1758 by William Shaw and William Preist. *88.533.8. New York, NY. Nov. 12 '88.

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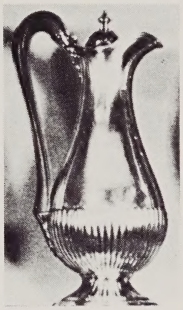


1066

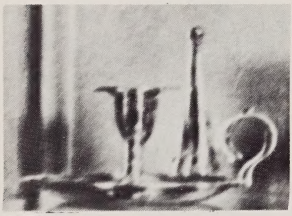
1067

1066 English, 18th century. George III hot water jug. Silver. Ht. 29.8 cm. Weight 31.7 ozs. Monogram in script: GAD. *88.533.3. New York, NY. Nov. 12 '88.

1067 English, 18th century. George III sugar basket. Silver. Ht. 10.2 cm. Weight 3.12 ozs. Round, pierced engraved body, bead edges at lip and pedestal pierced base, red glass liner, handle missing. Marked: London, 1781 by Hester Bateman. *88.533.9. New York, NY. Nov. 12 '88.

1068

1070



1072

1073

1068 English, 19th century. Coffee pot. Silver. Ht. 24.1 cm. Weight 33.5 ozs. Embossed leaf decoration, four scroll feet, chased curved spout, hinged domed cover with leaf and acorn finial, chased scroll handle with ivory insulators. Engraved: K. Marked: London, 1845 by Hunt & Roskell, late Storr, Mortimer & Hunt. *88.533.12. New York, NY. Nov. 12 '88.

1069 English, 19th century. Coffee pot. Silver plate. Ht. 25.4. cm. Gadroon border and ball finial. *88.520.4. Laurel Hollow, NY. Nov. 24 '88.

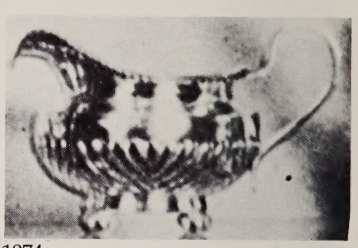
1070 English, 19th century. Cream jug. Silver. Ht. 14.0 cm. Weight 14 ozs. Embossed leaf decoration, four scroll feet, everted lip, hinged domed cover with leaf and acorn finial, chased scroll handle. Engraved: K. Marked: London, 1845 by Hunt & Roskell, late Storr, Mortimer & Hunt. *88.533.11. New York, NY. Nov. 12 '88.

1071 English, 19th century. George III beaker. Silver. Approx. ht. 9.5 cm. Weight 3.13 ozs. Engraved with the crest of Dillon of Ireland. Marked: London, 1806 by Thomas Jenkinson. *88.533.5. New York, NY. Nov. 12 '88.

1072 English, 19th century. George III hand candlestick. Silver. Diam. 10.2 cm. Weight 4 ozs. Reed edge bobeche. Marked: Newcastle, 1811 by Thomas Watson. *88.533.4. New York, NY. Nov. 12 '88.

1073 English, 19th century. George III tea caddy and cover. Silver. Ht. 18.4 cm. Weight 10.11 ozs. Embossed leaf decoration, chased moulded handles, embossed domed cover with turned finial, stepped pedestal base. Marked: London, 1813, FG. *88.533.10. New York, NY. Nov. 12 '88.

1074 English, 19th century. George IV creamer. Silver. Ht. 8.3 cm. Weight 5.18 ozs. Lower part fluted, everted lip with gadroon edge, strap handle. four ball feet. Marked: London, 1824. ¢88.533.7. New York, NY. Nov. 12 '88.



1074

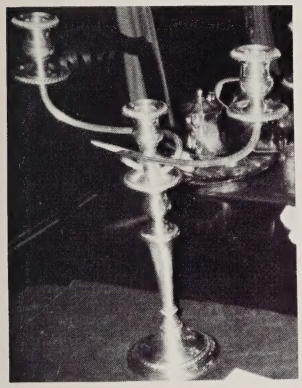
1075

1076

1075 English, 19th century. Queen Anne style. Teapot. Sterling silver. 17 ozs. Gadroon border with an ivory finial, lower body with dentil work, wood handle. Hallmark: London 1818. *88.520.2. Laurel Hollow, NY. Nov. 24 '88.

1076 English, 19th century. Waste bowl. Silver. Ht. 18.4 cm. Weight 16.10 ozs. Flaring lip, embossed leaf decoration from four scroll feet. Engraved: K. Marked: London, 1845 by Hunt & Roskell, late Storr, Mortimer & Hunt. *88.533.13. New York, NY. Nov. 12 '88.

1077



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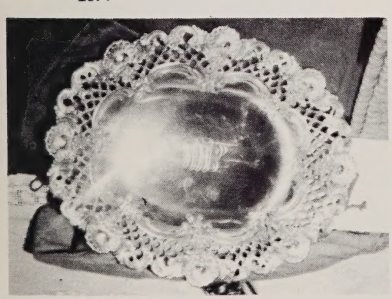


1080

1077 European, 18th century. Beaker. Silver. Approx. ht. 9.5 cm. Weight 3.13 ozs. Chased fish scale decoration. Marked on the bottom with two marriage arms and MW, and on the side CSR. *88.533.2. New York, NY. Nov. 12 '88.

1078 GORHAM. American, 19th century. Candelabra. Sterling silver. Gadroon borders, weighted, 4032. *88.520.8. Laurel Hollow, NY. Nov. 24 '88.

1079 GORHAM. American, 19th century. Candlesticks. Sterling silver. Ht. 25.4 cm. Gadroon borders, weighted, #670 4032 F4. *88.520.7. Laurel Hollow, NY. Nov. 24 '88.

1080 TIFFANY & CO. American, 19th century. Pair of serving bowls. Sterling silver. 18 ozs. each. Open trellis work border with shells applied at intervals, circular with scalloped rim with repoussé work of interspersed flowers and vines, swaglike inner border, monogram in center EMM. #11547, maker 883, dated on underside December 25th, 1898. *88.520.3. Laurel Hollow, NY. Nov. 24. '88. *Reward.*

1081 TIFFANY & CO. American, 19th century. Serving fork and spoon. Sterling silver. 5 ozs. Monogram EME. *88.520.5. Laurel Hollow, NY. Nov. 24 '88.

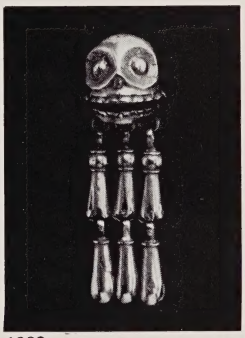
1082

**Pre-Columbian**

1082 AZTEC or MIXTEC (ca. 1300-1521). Necklace of 20 turtle-shell beads. Cast gold. Length 26.3 cm., height of beads 3.7 cm., width 1.4 cm., depth .6 cm. One bell is missing. *88.532.2. Stolen in transit between Montreal, Canada and New York, NY. Nov. 1 '88. *Reward.*

1083 AZTEC or MIXTEC (ca. 1300-1521). Skull pendant. Cast gold. 8.2 x 2.5 x 1.8 cm. *88.532.3. Stolen in transit between Montreal, Canada and New York, NY. Nov. 1 '88. *Reward.*

1084 AZTEC or MIXTEC (ca. 1300-1521). Snail-shell Pendant. Cast gold. 8.0 x 31.0 x 2.3 cm. *88.532.1. Stolen in transit between Montreal, Canada and New York, NY. Nov. 1 '88. *Reward.*



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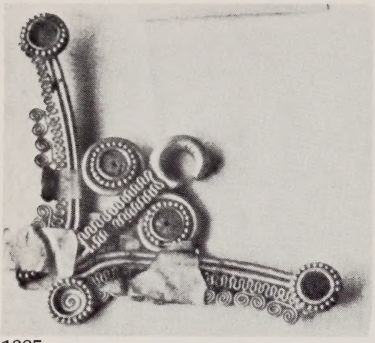
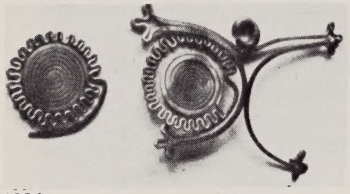
1084

# Ethnographic Objects



1085

1085 Ecuador (Malagro phase, 14-15th century). Nose Plug. Gold with blue beads. 7.2 x 14.3 cm. Butterfly design. Size and coloring registered in 1984 and may have suffered alteration as the consequence of a fire in 1987. Inventory no. 224 CCE (Casa de la Cultura Ecuador 1987 bag no.) *88.534.1. Guayas, Ecuador. Apr. 1 '88.



1086

1086 Ecuador (Malagro phase, 14-15th century). Nose Plug. Gold cord. 9.3 x 14.7 cm. Bat design, the piece on the left detached. Size and coloring registered in 1984 and may have suffered alteration as the consequence of a fire in 1987. Inventory no. 34 CCE (Casa de la Cultura Ecuador 1987 bag no.) *88.534.2. Guayas, Ecuador. Apr. 1 '88.

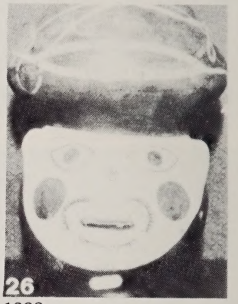
1087

1087 Ecuador (Malagro phase, 14-15th century). Nose Plug. Gold filigree and cord with a turquoise bead. 7.8 x 6.6 cm. Size and coloring registered in 1984 and may have suffered alteration as the consequence of a fire in 1987. Inventory no. 43 CCE (Casa de la Cultura Ecuador 1987 bag no.) *88.534.3. Guayas, Ecuador. Apr. 1 '88.

1088

1088 Ecuador (Malagro phase, 14-15th century). Nose Plug. Gold worked with one thread. 6.2 x 4.9 cm. Size and coloring registered in 1984 and may have suffered alteration as the consequence of a fire in 1987. Inventory no. 234 CCE (Casa de la Cultura Ecuador 1987 bag no.) *88.534.4. Guayas, Ecuador. Apr. 1 '88.

1089 Peru. Nazca style. Vessel. Polychromed ceramic. Approx. ht. 20.3 cm. x 25.4 cm. *88.535.1. L'Abbaye, Switzerland. Mar. 12 '88.



1089

# Oriental Art

1090 Sri Lanka. Ceylonese, 19th century. Mask. Polychromed wood. Approx. ht. 60.0 cm. Museum accession no. 16631. *88.528. Philadelphia, PA. Nov. 18 '88.

1090

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